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ASSIGNMENT BOOKLET 7A

ELA3105 English Language Arts 30-1
Module 7: Section 1 Assignment and Section 2 Assignment

FOR STUDENT USE ONLY	
Date Assignment Submitted: _____	(If label is missing or incorrect) Student File Number: _____
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Student's Questions and Comments

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_____
Teacher

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- Are all the assignments completed? If not, explain why.
- Has your work been reread to ensure accuracy in spelling and details?
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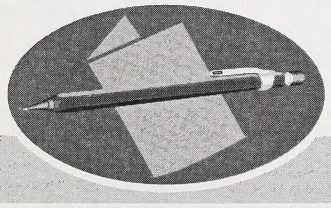
English Language Arts 30-1

Module 7

A Novel Experience

Assignment Booklet 7A



Learning Technologies Branch

Alberta LEARNING

FOR TEACHER'S USE ONLY

Summary

	Total Possible Marks	Your Mark
Section 1 Assignment	30	
Section 2 Assignment	30	
	60	

Teacher's Comments

English Language Arts 30-1
Module 7: A Novel Experience
Assignment Booklet 7A
Section 1 Assignment and Section 2 Assignment
Learning Technologies Branch
ISBN 0-7741-2550-0

The Learning Technologies Branch acknowledges with appreciation the Alberta Distance Learning Centre and Pembina Hills Regional Division No. 7 for their review of this Assignment Booklet.

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Home Instructors	
General Public	
Other	

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- Alberta Learning, **http://www.learning.gov.ab.ca**
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- Learning Resources Centre, **http://www.lrc.learning.gov.ab.ca**

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ASSIGNMENT BOOKLET 7A
ENGLISH LANGUAGE ARTS 30-1: MODULE 7
SECTION 1 ASSIGNMENT AND SECTION 2 ASSIGNMENT

Your mark for this module will be determined in part by how well you do your assignments.

This Assignment Booklet is worth 60 marks out of the total 145 marks for the assignments in Module 7. The value of each assignment and each question is stated in the left margin.

Work slowly and carefully. If you have difficulty, go back and review the appropriate topic.

You are encouraged to use a computer and word-processing application for many of these questions. If you use a computer, be sure that you submit a printed copy that has been carefully proofread. Include your name, course name, and assignment question number on each page. Alternatively, you may be able to arrange with your teacher to submit your written assignments by e-mail.

Be sure to proofread your answers carefully.

30

Section 1 Assignment: Climbing *The Bean Trees*

Read all parts of your assignment carefully and record your responses in the appropriate places.

1. Names play an interesting role in *The Bean Trees*. Barbara Kingsolver certainly took some time to come up with names for her characters that do more than simply designate the individuals they belong to. What do you think of the "noise of the names" of the characters in *The Bean Trees*?

Think about some of the interesting names used in the novel and select **three** that you think are particularly imaginative and meaningful—or that evoke for you ideas and associations that you believe the author probably intended. In a sentence or two for each name you choose, explain what you find interesting about it, what its implications or associations are, and how it contributes to the reader's experience of *The Bean Trees*.

3

a. _____

_____

_____

_____

_____

_____

(3) **b.** _____

(3) **c.** _____

2. A good writer can convey a great deal in a short space—for readers who are actively making inferences and creating meaning. The following brief quotations are taken from the opening chapters of *The Bean Trees*. While none of them are so "significant" that a reader who glosses over them would miss something fundamental to the development of the story, each one does contribute something interesting—something that enriches the reader's understanding and appreciation.

Locate each quotation in the novel, identify the speaker, and briefly describe the situation or context. Then explain what each quotation tells readers, thereby enriching their understanding of a character or situation in the novel.

(3) **a.** "'I found my head rights, Mama. They're coming with me.'"[1] (Chapter 1: page 23)

_____

[1] Excerpt, 23, from THE BEAN TREES by BARBARA KINGSOLVER. Copyright (c) 1988 by Barbara Kingsolver. Reproduced by permission of HarperCollins Publishers Inc.

(3) **b.** "I never could figure out why men thought they could impress a woman by making the world out to be such a big dangerous deal."[1] (Chapter 3: page 38)

(3) **c.** "'It's non-representational.'"[2] (Chapter 3: page 48)

(3) **d.** "'Whatever you want the most, it's going to be the worst thing for you.'"[3] (Chapter 4: page 62)

When you've finished responding to the preceding questions, return to page 32 of the Module 7 Student Module Booklet and continue working where you left off.

[1] Excerpt, 38, from THE BEAN TREES by BARBARA KINGSOLVER. Copyright (c) 1988 by Barbara Kingsolver. Reproduced by permission of HarperCollins Publishers Inc.
[2] Ibid., 48.
[3] Ibid., 62.

9

3. Consider the following extract from *The Bean Trees*. You'll notice that for the most part it features narrative. But what if Barbara Kingsolver had decided to write this passage primarily in dialogue? She'd have wanted to convey the same information, but she would have done this chiefly by letting readers hear what characters were saying rather than by narrating the event.

Your job is to do just this. Use the evidence and detail that the quotation provides to construct a passage that features primarily dialogue. Be sure not to set up the dialogue in script format such as you'd find in a play. Rather, simply imagine that you're writing *The Bean Trees* and you've decided to convey the information in this scene primarily by means of dialogue rather than by narration. If you'd like to first review pointers on writing dialogue, review the material in Module 5. It's in Section 4: Lesson 3.

It would be a good idea to go back to the passage in the book (about five pages from the end of Chapter 7) and reread it there to familiarize yourself with the context.

> Then the TV showed both Mattie and the interview man talking without sound, and another man's voice told us that the Immigration and Naturalization Service had returned two illegal aliens, a woman and her son, to their native El Salvador last week, and that Mattie "claimed" they had been taken into custody when they stepped off the plane in San Salvador and later were found dead in a ditch. I didn't like this man's tone. I had no idea how Mattie would know such things, but if she said it was so, it was.
>
> But it was all garbled anyhow. Mrs. Parsons had been talking the whole time about not being able to sit in a certain type of chair or her back would go out, and then Lou Ann flew in the back door and called out, "Damn it, they're not home. Oh."
>
> Mrs. Parsons made a little sniffing sound. "We're here, if you want to know."

[1]

Assessment Criteria 9 marks

- The dialogue is presented accurately with correct format and punctuation. 3 marks
- The new passage reveals a clear understanding of the workings of dialogue. 3 marks
- The new passage accurately represents the original passage and captures the tone and language of the characters. 3 marks

[1] Excerpt, 104, from THE BEAN TREES by BARBARA KINGSOLVER. Copyright (c) 1988 by Barbara Kingsolver. Reproduced by permission of HarperCollins Publishers Inc.

(There is more room for your response on the next page.)

When you've finished responding to the preceding question, return to page 43 of the Module 7 Student Module Booklet and continue working where you left off.

30

Section 2 Assignment: The View from Here

Read all parts of your assignment carefully and record your answers in the appropriate places.

12

1. Following are two passages from *The Bean Trees*; each is significant in that it presents an image that plays an important role in the novel. These images act as symbols; they represent far more than themselves. They also connect to other images with symbolic meanings that appear in the novel; in this way, they can be said to work as motifs running throughout the work.

Choose **one** of the passages and write a short response in which you do the following:

- Explain the symbolic meaning of the image—what it represents in the novel over and above itself.
- Identify other images in the novel with which this image connects so as to act as a motif running throughout the story.
- Indicate what the novel gains from this image—that is, explain how the image relates to the larger themes running throughout the work, thereby enriching the experience offered readers.

It was a huge, sprawling plant with branches that flopped over the porch railing and others that reached nearly as high as the eaves. I had certainly noticed it before, standing in the corner in its crumbling pot, flattened and spiny and frankly extremely homely, and it had crossed my mind to wonder why Virgie Mae didn't throw the thing out. [1]

OR

He told me that the national symbol of the Indian people in Guatemala was the quetzal, a beautiful green bird with a long, long tail. I told him I had seen military macaws at the zoo, and wondered if the quetzal was anything like those. He said no. If you tried to keep this bird in a cage, it died. [2]

Assessment Criteria 12 marks

• The extract is clearly placed in the context of the novel.	2 marks
• An understanding of image, motif, symbol, and theme is revealed.	3 marks
• An understanding of the broader issues in the novel and an awareness of subtlety are demonstrated.	3 marks
• The ideas are focused, clear, and organized.	3 marks
• The response has been effectively edited to remove errors in grammar, spelling, and punctuation.	1 mark

[1] Excerpt, 185, from THE BEAN TREES by BARBARA KINGSOLVER. Copyright (c) 1988 by Barbara Kingsolver. Reproduced by permission of HarperCollins Publishers Inc.
[2] Ibid., 192.

(There is more room for your response on the next page.)

When you've finished responding to the preceding question, return to page 60 of the Module 7 Student Module Booklet and continue working where you left off.

(6)

2. What follows is one reader's suggestion of especially important words relating to the novel *The Bean Trees*. You could call these *keywords*. The individual words themselves might not all be found in the novel—or might not play a prominent part—but they represent an image, concept, theme, motif, symbol, issue, or idea contained in the novel.

Examine the list, thinking about the significance of each word within *The Bean Trees*. Then choose **one** word from the list and write a response of about two paragraphs in which you explain the word's role in the novel and why it can be considered a keyword. In other words, explain the importance of your chosen word within the context of the novel. In your discussion, use **at least two** direct quotations from the novel to support your argument.

- home
- lies
- soup
- rain
- family
- coincidence
- power
- stories
- fear
- truth
- crime
- dirt

(There is more room for your response on the next page.)

When you've finished responding to the preceding question, return to page 68 of the Module 7 Student Module Booklet and continue working where you left off.

(12) **3.** Barbara Kingsolver, like any good writer, is able to entertain readers with her storytelling skills. However, she wants to do more than this; she wants to influence her readers' understanding of, and attitudes toward, important issues—social, environmental, political. While many readers admire Kingsolver's ability to enlighten without lecturing or sounding didactic, others have accused her of oversimplifying reality somewhat, being one-sided, and providing what amounts to stereotyped portrayals of some social, ethnic, cultural, and religious groups. This, say her critics, is true even when she is clearly sympathetic to these groups and trying to portray them positively.

Imagine that you're a member of a group with an investment in the way the group has been portrayed in *The Bean Trees*. Better yet, maybe you truly belong to such a group. Perhaps you're offended by the depiction in the novel, or perhaps you're pleased by it. Either way, you've obtained Kingsolver's e-mail address and you've decided to write her a message expressing your feelings.

Write your letter using appropriate e-mail formatting, including an address (albeit an imaginary one) and a subject line. Be concise and be polite, but back up your points with direct references to the novel. Be careful to identify your group clearly, and before you write, think hard about just how a member of this group would really feel about the novel.

Assessment Criteria 12 marks

• The group selected is appropriate.	1 mark
• The message shows an understanding of, and a sensitivity to, the investment of the selected group.	3 marks
• The points made are sensible, and defence is provided.	3 marks
• The language and tone are appropriate.	3 marks
• The e-mail format is accurate and precise.	1 mark
• The language has been edited to eliminate errors in spelling, punctuation, and grammar.	1 mark

(There is more room for your response on the next page.)

(There is more room for your response on the next page.)

When you've finished responding to the preceding question, submit this Assignment Booklet for assessment. Then return to page 78 of the Module 7 Student Module Booklet and continue working where you left off.

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